

# ART NEWS—REVIEWS—AMERICAN MODERN IS SCULPTORS' GALLERY

Because of Exhaustion of Available Material Elsewhere, Exhibition Is Not So Satisfactory as Recent Showings of English and French Work.

By HENRY M'BRIDE.

IF in comparison with the modern art of the other nations recently shown in the Sculptors' Gallery the present American collection seems a bit ragged it is only because, under the circumstances, the result could not have been otherwise. The supply had already been exhausted by the impressive exhibitions of the work of the local moderns in the Montross, Brummer and Colony Club galleries, and the Sculptors' Gallery, in order to cover its wall space, was obliged to piece out its show with academic stuff.

The result is hybrid and there is no chance to decide fairly whether the Sculptors' Gallery would have worked up to a climax or an anti-climax in presenting American work, since the current exhibition is not in the same line as its predecessors.

It is not without considerable interest to art connoisseurs, who, however, will all be obliged to do their own editing. It does not express a tendency nor put forward anything sensational in any class of endeavor, so it will be difficult to excite the mob to sally as far east on Fortieth street as this gallery is, although possibly the mob acquired the habit because of the interesting English and French shows. Those who do venture will, as has already been hinted, be more or less recompensed.

Such sculptors and painters as Stirling Calder and Cecil Howard, Max Weber and Paul Dougherty, Chester Beach and Boardman Robinson, Gaston Lachaise and Bryson Burroughs, Arthur Lee and George Luks, Charles Prendergast and Bernard Karfel, Robert Laurent and Walt Kuhn, Arthur B. Davies and Grace Johnson figure in it.

The item that attracted most attention at the private view was Chester Beach's fountain—a fountain that did seem at first glance, as some said it was, a challenge to Mr. MacMonnies's too celebrated "Civic Virtue." Mr. Beach's fountain certainly contained much that would please His Honor the Mayor and also his lady voters, for in this work a lively young nymph is seated directly upon a masculine giant's head and is doing her best to muss his hair up and otherwise worry him. Just what it signifies is not clear, since the nymph is not precisely "surmounting temptation" like Mr. MacMonnies's youth, but it's a handsome bit of decoration just the same. Mr. Beach, in distinction to some of our other living sculptors, cuts his own marbles and seems to take pleasure in so doing. He makes the quality of the stone count for something in his design. In the present example the giant's head—it is really the head of a giant satyr—forms the base of the fountain, and there are some curious conventions in the drawing of the nymph seated upon this head that suggest that the sculptor purposely took liberties with the drawing in order to conform to the shape of the marble he happened to have. Upon the whole, it's the most interesting carving Mr. Beach has shown this winter.

Paul Dougherty sends a landscape with undraped nymphs. Mr. Dougherty appears to have turned over a new artistic leaf and to have forsaken his marines. He sent a nude to the Montross gallery, that was drawn with great thoroughness, and that and some flower pieces and the present contribution would not be recognized by old friends of his. Bryson Burroughs submits two decorative paintings, the "Age of Gold" and the "Venus Anadyomene." The Venus is rising from a riotous sea and she and the rapid diving dolphins are drawn with great spirit.

"Claire," by Robert Laurent, is a head cut in a large and decorative manner from a piece of alabaster; Grace Johnson's "Elephant" is excellent in its rendering of the ponderous animal; Manigault's two beautiful decorative paintings will start again the queries as to the reason for this interesting painter's disappearance from the current shows. Charles Prendergast's gilded and painted carvings are most distinguished, and Bernard Karfel's "Bathers" instance a genuine and personal style.

## Hamilton Easter Field Was Creator and Critic

In the death of Hamilton Easter Field American art has suffered a real loss. Mr. Field was of an old Quaker family and lived the greater part of his life in the family residence at 106 Columbia Heights, Brooklyn. His home was filled from basement to garret with paintings and all manner of art objects. His collection reflected his open attitude to all forms of free expression. Many of his artist friends will remember in years to come the gatherings at his home and some will no doubt live to see many of the plans laid there for promotion of American art bear fruit. Mr. Field was one of those rare personalities that, come to the front once in a century or so—a combination of painter, critic, teacher, and editor—a far-seeing and indulgent critic, equipped with a splendid understanding, capable of recognizing the spirit of art no matter in what unusual form it appears.

As an editor Mr. Field was unusually well equipped to cover his difficult field. He wrote practically every article and his magazine had a peculiarly intimate touch. It seemed that he was talking to one, not writing. His criticism was pleasant and clearly called to his attention in a manner not easily forgotten.

Mr. Field recognized the value of organization and had unusual ability for the bringing together of artists of very divergent views. The following partial list of organizations shows Mr. Field's interests: President, American Society of Artists; member of the executive committee, Modern Artists of America; member, Brooklyn Water Color Society; art editor of Brooklyn Daily Eagle and for a number of years director of the Independent Society of Artists.

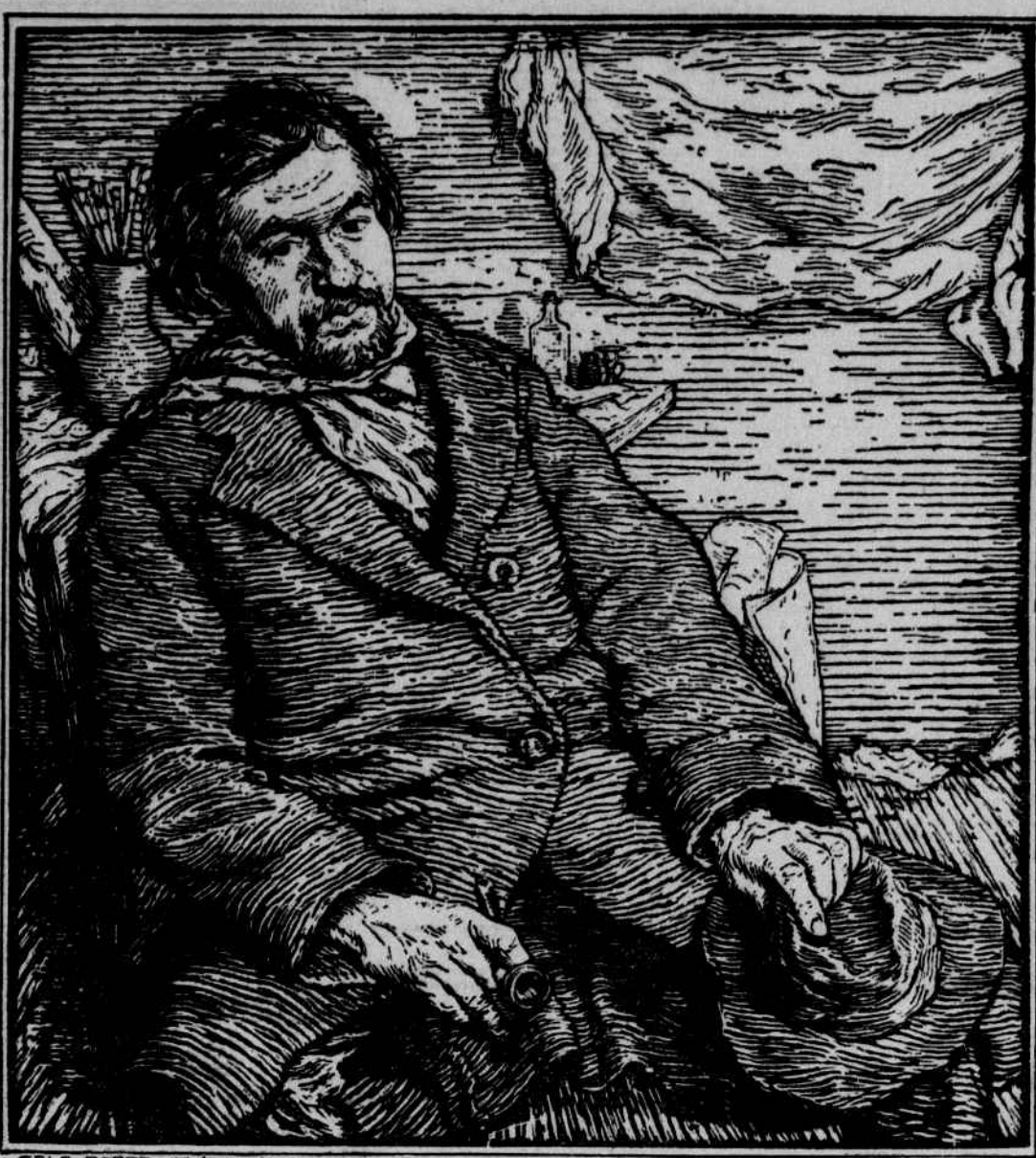
## Two International Exhibitions of Prints

Two international print shows opened during the week. The wood block prints in the Brown-Robertson Galleries were recruited from both sides of the Atlantic and the etchings in the annual exhibition of the Brooklyn Society of Etchers, held this year in the Anderson Galleries, have also come from all over the known world.

The Brooklyn etchers frankly arranged their show as a challenge, which is brave and spirited of them. The results scarcely justify their fond hopes, for the conspicuous leaders of the old world still remain conspicuous, in spite of Brooklyn's best endeavor. Europe, however, has been etching for a very long time, and Brooklyn only began to look into this art but lately.

Under the circumstances Brooklyn does surprisingly well. During the last half dozen years the interest in etching has been continually augmenting, and there have developed quite a few Americans whom astute collectors watch, such as John Taylor Arms, Ernest Haskell, Donald S. MacLaughlin, Louis Orr and Wendell Pennell. But it would be rash to compare their work with that of Muirhead Bone of England, J. L. Foran of France or Max Liebermann of Germany. At the present rate of our progress, evidently the time is not far distant when the foreign celebrities mentioned will be obliged to watch out, but just at present they are not in immediate danger of it.

Muirhead Bone is represented here by his "Demolition of St. James," an etching that has frequently been shown and need not commend itself to the eye. Its extraordinary skill is shown by his "Table



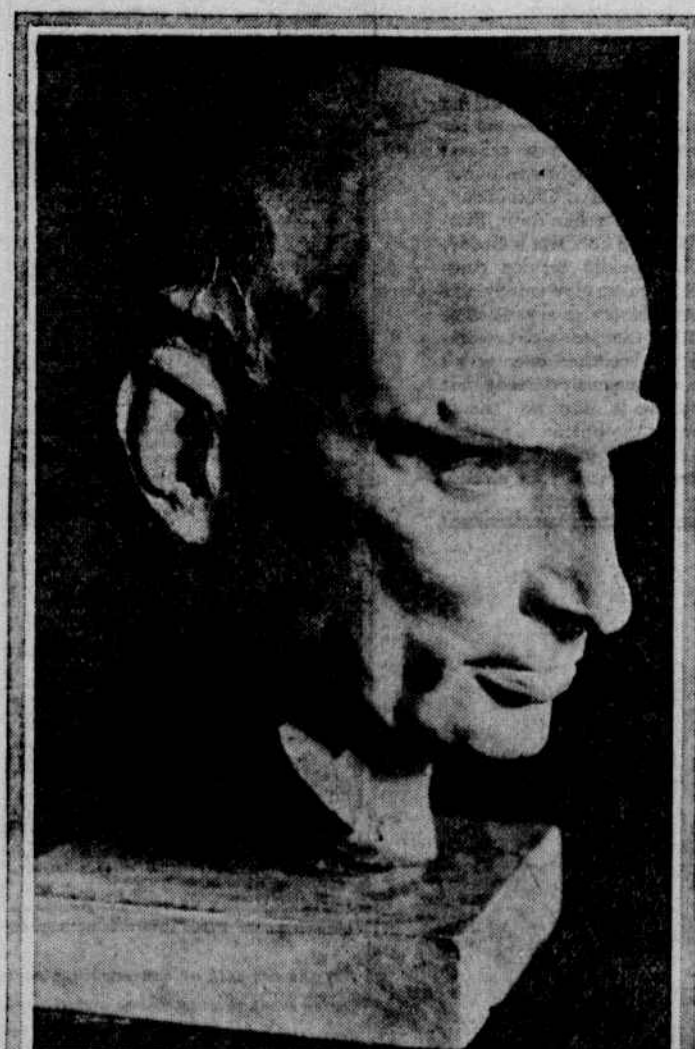
SELF PORTRAIT BY V. GILDOVSKY INTERNATIONAL EXHIBITION OF WOOD BLOCKS COURTESY OF BROWN-ROBERTSON GALLERY

ington Galleries that remains on view throughout the month. Many of his sitters have been well known artists. Among them were Cullen Yates, E. Irving Couse, Elliott Dainoffield and Miss Content Johnson. One of Mr. Rittenberg's best is that of Burton Holmes, the well known lecturer. Mr. Holmes is shown in a Japanese robe for the sitting, and the portrait has much of the cool staidity and decent distinction of the Orientals.

## Notes and Activities In the World of Art

An exhibition of original woodcuts by Felix Vallotton is now open to the public at the gallery of E. Weyhe. Vallotton, a Swiss wood engraver and painter living in France, is one of the most interesting artists working to-day. His woodcuts, which are here shown for the first time, are quite original in design and treatment. They show an extraordinarily keen observation of life, and at the same time they have a decorative quality because of a certain conventionalized treatment of types and a vivid sense of the pattern of black and white. Some of his portraits, notably those of Dostojewski, Stendhal and Schumann, demonstrate power. Many of his scenes of Paris life have a touch of humor that makes them live. The show will continue to May 3.

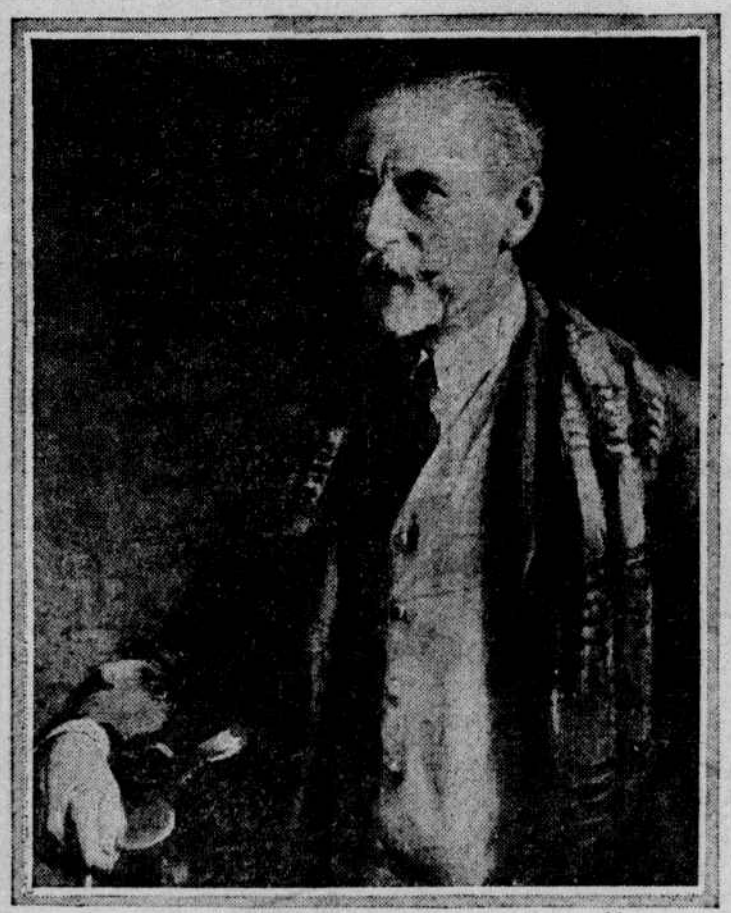
The artists and sculptors of Greenwich Village will join in a community exhibition during the week of April 24 to May 3 at Greenwich House, 27 Barrow street. Among the artists of the neighborhood who will show their work are George De Forest Brush, Orlando Campbell, Thomas Dowling, Rose O'Neill, Maurice Prendergast and Ezra Winters. Among the sculptors will be Daniel C. French, James Earle Fraser, Anna Hyatt, Paul Manahip, Gertrude Whitney, Frederick MacMonnies, Lucy Perkins Ripley, Abastonia St. L. Eberle, Sherry Fry and Leo Lentell. Much of the work will be shown for the first time. Exhibits of the crafts of Greenwich Village will include ironwork, jewelry, textiles, painted screens, silver work, enamel on wood, overglaze ceramic decorations, stained glass, dolls and pottery. The pottery and woodwork of the young people of Greenwich House will also be on exhibition.



CARL RUGGLES, BY SALLY ROBERTSON OR VIEW, WHITNEY STUDIO CLUB.

On each day of the exhibit there will be a special feature. Florence Fleming Noyes and Elise Dufour will dance. Gordon Brinley will give a reading from Chaucer and Christine Wilcox will sing. The Children's Theater of

Greenwich House and the orchestra of the music school will also furnish entertainment. Tea will be served each day. The proceeds of the exhibition will be used for the work of the art department.



SIR FREDERICK WILLIAM TAYLOR, BY H. HARRIS BROWN ON VIEW, FEARON GALLERIES.

ment of Greenwich House, which is employing the atelier method of art study for the first time in this country.

One gathers the impression from a view of the exhibit of German applied art at the Newark Museum that modern art has broken out of the studio in Germany and found its way into the manufacturing. Not that the show is modernistic on the whole. Far from it. There is much of the old German peasant design, the rococo porcelain figurines of Saxony, the old painter work designs of South Germany and toys of distinctly Teutonic realism. But there are a number of things in the exhibit that show that even the applied arts in Germany have not escaped the modern influence.

For instance, there are the sculptural porcelain figures by Walter Suckow of the Berlin School of Applied Art. These figurines are very different indeed in their simplification of planes from the rococo Dresden and Meissen porcelains. The exhibit of the class of Miss Lisker of the Halle School of Applied Art and of the Schults of Berlin in enamel paintings and decorations for boxes looks at first glance as if it might have walked off the walls of Brunner's gallery, where the American modernists are now holding forth. These interesting arrangements of color shining out of heavy black frames and glowing in subdued richness on the covers of boxes and cabinets show that even the ancient German technique of enameling on metal has been given a modern education. The stained glass and mosaic pieces of Harold Bengten, Baumhauser and Thorm-Prikker also illustrate the application of modern ideas to ancient arts.

The Newark Museum's exhibit is sent by a group of selected artists connected with the German Werkbund, an organization of 3,600 artists, artisans, manufacturers, scholars and economists, founded in Munich in 1907. Its object is to unite beauty with utility in the manufacture of things of every day. It is not the idea of the Newark Museum to exploit German products through this exhibit, but to encourage American artists, artisans and manufacturers to take a leaf from the German book and work together for quality and beauty in manufacture as the members of the Werkbund have done. That the Werkbund idea is spreading is shown by the formation of the Swiss Werkbund, the Design and Industries Association in England

and other European organizations along the same line.

The Newark Museum Association has long been noted as a leader in the field of industrial and applied art. Under the far-sighted direction of John Cotton Dana it has consistently kept in the van of the movement for museums of "things-now-being-made"—for institutions of public utility encouraging the arts and crafts. The Newark Museum has already had an exhibit of Japanese arts and crafts, the German exhibit of 1912-13, a Colombia exhibit, a clay products exhibit and a textile exhibit.

The exhibition of drawings and prints in the gallery of the Victoria and Albert Museum, which reaches its culmination in a water color by William Adams of a "Rainy Day." The drawing is accomplished in a most sweeping manner, with restrained, rich color and considerable feeling for the correct use of the medium. "The Highlands," by George Pearce Ennis, is also a very clever water color. Ernest D. Roth sends agreeable drawings of Spanish architecture and Leo Meisner contributed excellent portrait drawings. Some small studies of cattle by Glenn Newell are charming, but some of his large cattle pieces lose the suggestiveness of the smaller, unfinished sketches.

Students with a taste for classification may find Mrs. Drayton's water color drawings now on view in the Kingore Galleries more difficult to classify than any others they have seen this winter, but it is well to remember now that "Krazy Kat" has been dignified to the extent of having a ballet dedicated to it by our most distinguished composer, that drawings designed to amuse the great American public are being looked at more carefully by our highbrows than ever before. Mrs. Drayton's drawings are frankly comic and succeed in making people laugh. Many who laugh, however, are unaware of the incessant little touches, observations of human and animal life, that abound in them. The droll little children with their "pop" eyes, their apple cheeks and elfin mouths are droll of course, but in addition there are the furtive kittens that lap up milk the terrified urchin has just spilled and the mice and puppies and other cute animals that scamper through these pictures and are instances of true and original art.

The burlesques of the "Blue Boy" and the "Duchess of Devonshire" are diverting enough, but this artist is at her best in such drawings as "The Private View," in which a young prude is perturbed at the sight of an extremely young person going in wading and in that other drawing called "First Love," in which some engaging animals practice this art while perched unsteadily upon a tree limb.

Louise Upton Brumback's paintings, now on view in the galleries of Mrs. Albert Stern, are full of color, decisively applied to clear and definite decorative schemes. "House by the Sea" is one of her smaller pictures, but it has the gayety and unconcern of the paintings that our early artists used to use decoratively, as mirror panels, over doors, or what not. A larger composition and more pretentious is the "Harbour" and there is also a dazzling group of flower pictures.

The etchings of Whistler lose no part of the attraction for the public, as may be proved once again by the throngs in the galleries of M. Knoedler & Co., where a large collection of prints by this master has just been placed upon view. It contains etchings from the celebrated series devoted to Venice, to France and to the Thames. Among them are many rare plates that collectors know how to value, including "Child on the Couch," "Old Battersea Bridge," the "Cameo" and "Little Drawbridge, Amsterdam."

The Galerie Intime is trying the interesting and commendable experiment of an exhibition devoted to the younger American artists, although some of these younger artists have already challenged the public with one man shows in various galleries. Among these are Eugene Higgins, Gordon Stevenson and William Sanger. Rose Moffatt, a less known name, is signed to an interesting canvas depicting a wreck on the Provincetown beach in winter. J. F. Hart, another new man, proves to be a good colorist. Sidney Dickinson sends a characteristic nude to this show, others exhibiting are Sandos Bernath, Elliot Clark, Edwin Dickinson, Karl Larson and Raymond Neilson.

Miss Rachel Hartley is the artist of the moment in the Ainslie Galleries, exhibiting a number of impressions of colorful life in the Caribbean ports. At Trinidad she found a settlement of Hind laborers who welcomed her a number of good subjects, and it is evident that the trade winds in the palm trees and the emerald sea and the exultant atmosphere aroused her enthusiasm.

Blondelle Malone, a native of Athens, Ga., and a pupil in New York, of Twachtman and Chase, has traveled the world over painting beautiful gardens and now returns to show in the Babcock Galleries the fruit of her toil. She has devoted a great deal of time, evidently, to the wonderful garden at Bagatelle in the Bois de Boulogne and has devoted her best skill to the famous roses that Paris always takes visiting kings and potentates to see, providing they come to Paris in June.

Arthur L. Haiml seems to be emulating Philip de Laszlo and one almost suspects, after viewing the portraits by him in the Reinhardt Galleries, that he refuses to accept artists as matters how fair, unless they are accompanied by an unusually impressive string of pearls. It is surprising how many ladies in this town are able to meet with both requirements, and so one after another, Mr. Haiml's portraits reveal physical pulchritude and impressive pearls. To show how up to date the artist is it is only necessary to mention that one of his portraits is of the season's toast, the famous diva Mme. Jertiza.

The Greenwich Society of Artists will hold its sixth annual exhibition of paintings, sculpture, architecture, arts and crafts, etchings and drawings at the Bruce Museum from May 6 to October 15, 1922. Exhibits, unpacked and prepaid, must be sent to the gallery before Saturday, April 22. All works sent will be subject to the decision of the art committee and will be at the risk of the owners.

Miss Emily Nicholls Hatch was elected president of the National Association of Women Painters and Sculptors at the annual meeting, succeeding Mrs. J. Van Euro Macgill, who becomes vice-president. Miss Constance Curtis was elected first vice-president; Mrs. Lindsay Morris Sterling is the new second vice-president and the two secretaries are Mrs. Gladys Brannigan and Miss Helen Sahler. Miss Maud Mason and Miss Hilda Heicher are members of the advisory board.

An artist who says he studied with one of Europe's foremost artists and who has exhibited with the Academy both here and in Philadelphia and at the Chicago Institute has opened an exhibition and sale of his paintings in a room in the Anderson Galleries building. The plan of sale is novel, since the artist has hidden his signature on the pictures and wishes to sell them anonymously.

to the highest bidders. After the sale, if sales there are, the signatures will be restored.

An exhibition of paintings by Ben Carre opens at the Art Center Building, 65-67 East Fifty-sixth street, on April 24.

This is Mr. Carre's first exhibition in this country, where he has resided for a number of years. In Paris he studied under Jules Adler and J. B. Duffaut and from them derived some of the influences of the realistic and modernistic schools. As an art director for stage and motion picture production both here and abroad some of his scenic and mural achievements have won for him an enviable reputation.

The exhibition consists of seventeen

paintings, mostly landscapes. Several were done in California; a number in France and one or two in the countryside surrounding New York.

Mr. Carre has endeavored to portray some of the mystery and the magic manifestations of light in her changing effects upon nature. To him light is the great inspiration to painting. He is more interested in her fleeting and intangible moods than in the tangible things she reveals. "Winter Fog," "Sunny Glade," "Evening on the Brook" and "Dead Grass on the Pond" are among some of his most characteristic tributes to sunlight and moonlight at various seasons of the year.

The exhibition will be on view until May 6, inclusive.

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